



CATALOGUE
of an EXHIBITION
of
ENGLISH MEZZOTINTS
AND STIPPLES

Compiled by DAVID KEPPEL

Frederick Keppel & Co
4 East 39th Street
New York

October 1
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INTRODUCTION

THE engraving of the eighteenth century in England was so closely associated with the painting of the period that one cannot think of John Raphael Smith and William Ward without thinking of Reynolds and Morland. In view of this it may not be out of place to quote a paragraph on Reynolds and another on Morland from Mr. Wedmore's little book, *Studies in English Art*, which is now, unfortunately, quite rare.

The paragraph about Reynolds, although it is in the form of an adverse criticism, is so just and written with so much sympathy that one really appreciates Reynolds the more after reading it.

"Sir Joshua was a painter not so much of the whole of character as of certain manifestations of it, in dignity and charm. . . . His sitters are either before the eyes of society, or relaxing themselves with that graceful relaxation which is never abandonment — that relaxation which has the sense of habits formed and to be immediately resumed — an ease on which the shadow of an elaborate manner still rests. . . . His sitters were the accomplished players on a large stage; and that accounts for something of this fact. But it does not account for all of it. There was wanting to Reynolds the greatest portrait painter's complete sense of

the dignity of man and of work, and that unswerving truthfulness of Velasquez or Rembrandt, which could make at need a monarch like a poor man or a poor man like a monarch. And so Sir Joshua, having never quite forgotten the social distinctions of an aristocratic time and of an exclusive society, rarely, I think, sounded the depths of human character, touched its deepest and half-veiled pathos, depicted the strenuousness of human endeavor.

* * * * *

“Dignity secured by classic dress, or at least as he says in his seventh discourse, not imperilled by modern; grace which leans a little for its maintenance on draperies, of which the value was found in Italy, and not on lines of the true Greek purity—that dignity, that grace, never quite supreme, never quite beyond a thought of posing—you get these in Sir Joshua; happiest when brought into the service of reproducing the great world of his day; least happy when strained to tasks which that courtly and splendid talent must needs be short of accomplishing—the transfer, or realization, say, in the art of painting, of the highest imaginings of the art of poetry; records of a real and not theatrical terror; glimpses of a paradise open only to the art of Italy; strange fables of love and death. With these Sir Joshua has little to do.”

“George Morland painted the country and lived in London pot-houses. . . . He was the painter of all English rural life on its homeliest, and commonest side — bearing memories of it strangely rich, keen, and sympathetic into the London streets and across the foul nights of the tavern and sponging house.

* * * *

“To high dramatic expression Morland did not seek to attain; to subtle and fine feeling he hardly pretended; but, unconcerned with the modern landscapist’s philosophy, or any wider vision than that which lay before his own peasant as he trudged home from his work, or his own fisherman as he mended his nets on the beach, or his own shepherd as he paused at midday to take from his wallet his meal, while the good dogs barked around him — unconcerned with any wider vision than that of these, Morland did slowly build up for us a picture of the rougher England of that day. . . . This England that he painted was a large, wide, neglected country of seemingly severer weather than our own — of danger by highwaymen as well as by storm — and something of the sentiment of Morland’s work is in his appreciation of homely comfort: the quiet cottage, or the farm with its cheerful life, reached at the day’s end.”

CATALOGUE

ENGRAVINGS IN MEZZOTINT

JOHN SMITH.

“When the century began, John Smith, perhaps the greatest engraver in mezzotint during this first period of the art, was thorough master of his profession and held quite the foremost position; while, fortunately for him, his countrymen were appreciating his abilities and enabling him to earn an ample competence.

“He was born about 1652 and acquired his knowledge from that distinguished craftsman Beckett, and also from John Van der Vaart, while later he was taken into the house of Sir Godfrey Kneller to be employed in engraving his pictures. . . . Walpole thought him ‘the best mezzotinter that has appeared, who united softness with strength, and finishing with freedom.’”

Alfred Whitman, *Masters of Mezzotint*, pp. 21-22

1 **Her Highness Princess Anne.** [Chaloner Smith No. 11]

After Sir Godfrey Kneller.

Eldest daughter of George, Prince of Wales.

2 **Mrs. Carter.** [Chaloner Smith No. 33]

After Sir Godfrey Kneller.

“Not yet identified but probably Isabella, daughter of Matthew, youngest son of Sir Matthew Boynton of Barmston, Co. York, Bart.; married, first Wentworth Dillon (his second wife), 4th Earl of Roscommon; second, 1702, Thomas Carter (his second wife), of Robertstown, Co. Meath, who had rendered great services to William the Third.”

Chaloner Smith.

3 **The Lady Carteret.** [Chaloner Smith No. 34]

After Kerseboom.

There are four states of the plate, of which this is the second, the first existing only in a single impression.

“According to Bromley, Elizabeth, daughter of Sir Edward Carteret, and wife of Sir Philip Carteret, second baronet of St. Owen, Jersey, who died 1693. She was buried in Westminster Abbey, 29th March, 1717, being 51 years of age.”

Chaloner Smith.

4 The Right Honourable Lady Elizabeth Cromwell.

[Chaloner Smith No. 68]

After Sir Godfrey Kneller.

"Born, 1674; only child of Vere Essex Cromwell, who succeeded, in 1682, as seventh Baron Cromwell and fourth Earl of Ardglass, and died in 1687, his titles becoming extinct except the barony of Cromwell, which devolved upon his daughter. She married, 1704, Edward Southwell, died in childbed, 31st March, 1709, and was buried at Henbury, Gloucestershire."

Chaloner Smith.

5 Mrs. Conwai Hackett.

[Chaloner Smith No. 121]

After J. Riley.

Second state of three.

"Noble supposes this young lady to have been of the family of John Hackett, Bishop of Lichfield and Coventry, who died 1670, age 78, and left thirty-two children and grand-children, and that she was called after Edward, Lord Conway."

Chaloner Smith.

6 John Smith.

[Chaloner Smith No. 232]

The engraver's own portrait, after Sir Godfrey Kneller.

"In 1696 Kneller painted Smith's portrait, and, as a mark of esteem, presented the picture to the engraver, who rendered it in mezzotint, in 1716; and we have selected this print for reproduction here because it at once illustrates the man and his work. The portrait has been considered one of Kneller's finest. It will be seen that the engraver is holding a partly-rolled print in his left hand, a circumstance that makes Chaloner Smith exclaim, 'a true connoisseur would now be horrified at seeing a print held by any one in the manner represented, and it is probable that the personage, in his after life, saw the error of his ways in this respect.' The painting was presented to the National Gallery in 1856 and in 1883 it was presented to the National Portrait Gallery."

Alfred Whitman, *Masters of Mezzotint*, p. 22

Reproduced as an example of Smith's work in *Masters of Mezzotint* (facing page 22).

7 The Right Honourable Ann, Lady Torrington.

[Chaloner Smith No. 253]

After Sir Godfrey Kneller.

Second state of three.

Youngest daughter of Robert Pierpont, Esq., of Nottingham; married Thomas Newport, Lord Torrington. Died February, 1734.

8 Miss Voss as St. Agnes. [Chaloner Smith No. 263

After Sir Godfrey Kneller.

Second state of three.

JOHN SIMON.

"The engraver who must be considered as almost the rival of John Smith was John Simon, who was born in Normandy, about 1675, of Huguenot parents, and, after practicing line engraving at Paris, came to London as a refugee in the early years of the century. Upon reaching this country he seems to have entirely discarded the graver and to have devoted himself exclusively to mezzotint; and with such success that ere long he had gained a complete mastery over its technicalities. He contended with Smith for premier position, and when the latter disagreed with Sir Godfrey Kneller, Simon succeeded him, and engraved over forty plates from Kneller's pictures, besides many portraits after such painters as Dahl, Murray and Gibson."

Alfred Whitman, *Masters of Mezzotint*, p. 23

9 Her Royal Highness Augusta, Princess of Wales.

[Chaloner Smith No. 20

Engraved by Simon after his own design. The extremely rare first state of three. Before many changes in the plate. The gown was later made black, the coronet effaced; and still later the oval was reduced in size.

Born, 19th November, 1709; married Frederick, Prince of Wales. Died, 9th February, 1772; buried in Westminster Abbey.

JOHN DEAN.

"The mezzotinting performed by John Dean, who was born about 1750, and died at the end of the century, is of so delicate a nature that to the casual observer his prints appear weak or worn; but a close examination of them will discover the fact that they have been scraped with the greatest care and finish and are quite of an individual character. It was probably in consequence of this delicate quality of workmanship that Dean was selected to engrave so many of the child subjects after Reynolds, of which he executed no fewer than eight,—*Collina*, *Infant St. John*, *Boy in Venetian Dress*, *Schoolboy*, *Mercury*, *Cupid as a Link Boy*, *Girl Holding a Bird*, and *Moses in the Bulrushes*, all engraved between the years 1773 and 1778."

Alfred Whitman, *Masters of Mezzotint*, p. 47

10 The Bird.

After Sir Joshua Reynolds.

Extremely rare, undescribed by Chaloner Smith.

A portrait of Lady Gertrude Fitzpatrick.

11 **Mercury.**

After Sir Joshua Reynolds.

JOHN JONES.

"John Jones was born about 1745; and having learned the art of mezzotinting, he soon advanced to a high position among his contemporaries, and was employed by the principal painters of his time. Some of his plates have the appearance of a heavy touch, but they display great talent, and the artist seems to have been influenced by the delicate treatment of Green and by the rich and masterly style of Raphael Smith."

Alfred Whitman, *Masters of Mezzotint*, p. 41

12 **Lady Caroline Price.**

[Chaloner Smith No. 64

After Sir Joshua Reynolds.

The second state of three.

"Born 1755; daughter of George, third Lord Carpenter, who was created Earl of Tyrconnell in 1761; married, 1774, Uvedale Price, Esq., of Foxley, Co. Hereford, who was created a baronet 1828; died 15th July, 1826."

Chaloner Smith.

Reproduced as an example of mezzotint in *The Print Collector's Hand-Book*, by Alfred Whitman, page 14

See also reference page 16.

JOHN RAPHAEL SMITH.

"The artist whose achievements were the most brilliant, and who stands out as perhaps the most accomplished mezzotint engraver the art has ever produced, is John Raphael Smith, son of the landscape painter, "Smith of Derby," who was born in that city 1752 and whose work covers the period from 1769 until about 1807. At first Smith was apprenticed to a draper, and upon his arrival in London in 1767 he continued for a short time as a shopman, but he soon commenced to follow art, and quickly attained dexterity. A portrait of *Pascale Paoli* is dated 1769, and from that time he made rapid and consistent progress, his style broadening, his knowledge of the principles of art extending, and his mastery over the technicalities of mezzotint becoming more and more complete, until we have plates after the leading painters of his day that hold the highest position as masterpieces of the art. Being a painter both in miniature and large, as well as an engraver, he was able to bring much artistic knowledge to bear upon his plates; and there being a close bond between the engraver and his paintings, he seemed almost able to endow his plates with the very thoughts of the men whose pictures he was translating, so that we may almost fancy the actual strokes of the brush instead of those of the scraper."

Alfred Whitman, *Masters of Mezzotint*, pp. 48 and 49.

13 **Miss Cumberland.**

[Chaloner Smith No. 49]

After George Romney.

Second state of three. Before address of H. Humphrey, as publisher.

"Elizabeth, eldest daughter of Richard Cumberland; married, 1782, Lord Edward Charles Cavendish-Bentick, who was youngest son of the second Duke of Portland, and died 1819. She died at Ramsgate, 30th September, 1837, aged 77."

Chaloner Smith.

14 **A Bacchante.**

[Chaloner Smith No. 75]

After Sir Joshua Reynolds.

Second state of three, before the address 83 Oxford Street was altered to 31 King Street Covent Garden.

A portrait of Emma Hart, afterward Lady Hamilton.

"Born about 1761, in humble life; was for a time nursemaid at Hawardine, near Chester; came to London in 1777; was exhibited by Dr. Graham, a noted quack, as the goddess Hygeia. Her beauty and the exquisite grace of her figure and attitudes caused her to be a favorite sitter to artists, Romney being especially devoted to her. In 1791 she was married to Sir William Hamilton, and on her arrival at Naples attained great influence with the court there, and was the object of Lord Nelson's passionate attachment. She died in comparative neglect, near Calais, 16th January, 1815."

Chaloner Smith.

15 **Theophila Palmer.**

[Chaloner Smith No. 128]

After Sir Joshua Reynolds.

The first state of three, with the inscription in scratched letters.

"Daughter of John Palmer, of Torrington. She was the favorite niece of Sir Joshua; married, January, 1781, Robert Lovell Gwatkin, Esq., of Plymouth; she died at Ideford, Devonshire, the rectory of her son-in-law, the Rev. E. B. St. Johns, 5th July, 1848, age 91."

Chaloner Smith.

16 **Mrs. Payne Galwey and Son.** [Chaloner Smith No. 133]

After Sir Joshua Reynolds.

"Philadelphia, daughter of Oliver deLancey, of New York, who lost a large property through his attachment to the English government in the American Revolution. She married Stephen Payne, Esq., (he assumed his mother's name of Galwey, on coming into the estate of Tofts in Norfolk). She died in 1785, age 27, leaving two children, a son and a daughter. Charles (the boy represented in the print) grew up a youth of uncommon talents and high

promise, and entered the army; unfortunately, having returned from a masquerade to his lodgings in Maddox Street, he left the candle burning after going to bed, the hangings caught fire, and in endeavoring to extinguish the flames he was so badly burned that he died the next morning, 19th April, 1795, in his nineteenth year."

Chaloner Smith.

17 **Return from Market.**

After George Morland.

Open letter proof.

18 **Selling Fish.**

After George Morland.

Pendant to the succeeding.

19 **The Fisherman's Hut.**

After George Morland.

Pendant to the preceding.

20 **The Horse Feeder.**

After George Morland.

Open letter proof.

WILLIAM WARD.

"The lives of the brothers, William and James Ward, were altogether environed by art; for William married George Morland's sister, a Miss Ward married Morland, another Miss Ward married H. B. Chalon, James' son was the well-known engraver, G. R. Ward, his daughter married John Jackson, R.A.; while William's son, William James, was a mezzotinter of sufficient importance to be appointed engraver to the Duke of Clarence. William Ward was the elder brother and was born in 1766. Beginning engraving under the skillful guidance of J. R. Smith, he soon achieved success, and successively became mezzotint engraver to the Duke of York and the Prince of Wales, and in 1814 was elected A. R. A. William was a diligent man and produced considerably over a hundred plates, many of which are of great importance. The field of his labor covers portraiture and domestic and animal subjects, the latter including many after his brother-in-law, George Morland. Indeed, the style of William Ward was so admirably adapted to Morland's work that he scraped fully forty of his subjects; and thus the work of the two men became so united that the mention of the name of the engraver recalls that of the scape-grace painter. Redgrave truthfully estimates William Ward's engravings when he describes them as 'artistic, full of spirit and truth, excellent in feeling of colour, the flesh tints tender without weakness, the light and shade powerful.'"

Alfred Whitman, *Masters of Mezzotint*, p. 54

21 Cottagers.

After George Morland.

22 The Farmer's Stable.

After George Morland.

Open letter proof.

23 The Sportsman's Return.

After George Morland.

Open letter proof.

24 A Visit to the Grandfather.

After J. R. Smith.

25 The Anglers' Repast.

After George Morland.

Pendant to the succeeding. (No. 26 of this catalogue.)

GEORGE KEATING.

"Born in Ireland in 1762. He studied under W. Dickinson, and practiced in London between 1784 and 1799 in mezzotint and stipple."

Bryan's Dictionary of Painters and Engravers

26 A Party Angling.

After George Morland.

Pendant to the preceding.

SAMUEL WILLIAM REYNOLDS.

Born in London 1773. Died there in 1835.

A pupil of Charles Howard Hodges, and himself the teacher of the distinguished engraver Samuel Cousins.

27 The Right Honourable Lady Georgiana Agar Ellis.

After John Jackson.

SAMUEL COUSINS.

"For a period of over seventy years Samuel Cousins was continually at work. He was born in 1801 and his genius for drawing displayed itself when quite young, for, before he was thirteen, he was accustomed to make portraits of the frequenters of the Globe Inn, Exeter, at 5 shillings apiece, his skill in attaining likenesses being remarkable. . . . He seems to have overcome to a very great extent the difficulties presented by the hard metal (steel) for in many instances he succeeded in obtaining a rich quality, very different from the flat, colorless results so noticeable in other mezzotint work of his time. It appears almost strange that an engraver who, at the age of twenty-six, could produce such a charming piece of work as the *Master Lambton*, after

Lawrence, an impression of which recently realized £111, should think of abandoning mezzotint for miniature painting; and it is a fortunate thing for engraving art that he did not carry out his wishes, for the loss would have been great indeed."

Alfred Whitman, *Masters of Mezzotint*, pp. 64 and 65
Reproduced in *The Print Collector's Hand-Book*, by Alfred Whitman, preceding page 65.

28 Master Lambton.

After Sir Thomas Lawrence.

The son of J. G. Lambton, Esq., M. P.

ENGRAVINGS IN STIPPLE

JOHN JONES.

See biographical note preceding No. 12.

29 Robinetta.

After Sir Joshua Reynolds.

Open letter proof.

30 Muscipula.

After Sir Joshua Reynolds.

31 Lord Henry and Lady Charlotte Spencer.

After Sir Joshua Reynolds.

32 Emma.

After George Romney.

A portrait of Lady Hamilton. See the note under No. 14.

From the James Morrison collection.

FRANCESCO BARTOLOZZI.

"The son of a goldsmith of Florence, where he was born in 1725. He was instructed in drawing by Ferretti at Florence, and learned the art of engraving from Joseph Wagner at Venice. His first productions were some plates after Marco Maricci, Zuccarelli and others, engraved whilst he was in the employment of Wagner. But the theatre destined for the display of his talents was England, where he arrived in 1764. Soon after he was appointed engraver to the King with a salary of £300 a year and in 1768 he was made a Royal Academician. Few artists have reached so distinguished a rank in their profession as Bartolozzi, and that in every species of

engraving. His etchings, in imitation of the drawings of the most eminent painters, admirably represented the spirit of the originals, and he was not less successful in the exquisitely finished plates produced in the various styles he practiced. In 1802 Bartolozzi accepted the post of Director of the National Academy of Lisbon, where he died in 1815. Indefatigable in the exercise of his art, Bartolozzi has left us a prodigious number of plates and the only embarrassment we experience is in selecting as copious a list of prints as space will permit without omitting many others quite worthy of notice."

Bryan's Dictionary of Painters and Engravers, p. 91

33 The Birth of Shakespeare.

After Angelica Kauffmann.

Printed in red. Pendant to the succeeding.

34 Shakespeare's Tomb.

After Angelica Kauffmann.

Printed in red. Pendant to the preceding.

35 The Girl and Kitten.

After Sir Joshua Reynolds.

Proof before the title.

36 The Same.

Open letter proof.

37 The Same.

Another open letter proof.

38 The Countess Spencer.

After Sir Joshua Reynolds.

Proof before the title. Printed in brown.

Lavinia, eldest daughter of Charles, Earl of Lucan. Born 1762, married, 1781, George John, Viscount Althorp, who succeeded as 2nd Earl Spencer, 1783.

39 The Same.

Another impression, also printed in brown, but with the letters.

40 The Same.

Another impression printed in black.

41 The Honourable Miss Bingham.

After Sir Joshua Reynolds.

Proof before the title, in brown.

Anne, youngest daughter of Sir Charles Bingham, 1st Baron Lucan, and sister to Lavinia, Countess Spencer. Died, unmarried, 1840.

42 **The Same.**

Another impression, but with title, also printed in brown.

43 **Simplicity.**

After Sir Joshua Reynolds.

Proof before the title. Printed in brown.

A portrait of Miss Theophila Palmer, niece of Sir Joshua. As a girl she sat for many of Sir Joshua's fancy subjects, as "The Strawberry Girl," etc.

44 **The Affectionate Brothers.**

After Sir Joshua Reynolds.

Portraits of Peniston, William and Frederick James Lamb, the three sons of Sir Peniston Lamb, Bart., Viscount Melbourne.

45 **A St. Giles Beauty.**

After J. H. Benwell.

Proof with etched letters; before the title. Printed in blackish ink.

46 **The Graces Crowning the Bust of Raphael.**

After his own design. Proof with publication line only in etched letters.

47 **Cornelia, Mother of the Gracchi.**

After Angelica Kauffmann.

Open letter proof. Printed in brown.

JOHN KEYSE SHERWIN.

"Born in 1751 at Eastdean, in Sussex, where his father was a cutter of wooden bolts for ships, a trade which he himself followed until he was about sixteen, when his artistic gift attracted the attention of some helpful friends. He was placed first under Astley and then under Bartolozzi to learn drawing and engraving. Under these masters he made rapid progress and in 1772 gained the gold medal of the Royal Academy for a picture of Coriolanus Taking Leave of His Family. . . . On the death of Woollett, Sherwin was appointed Engraver to the King. Owing to his many follies he fell into poverty and died at a tavern which formerly stood where Swallow Street joins Oxford Street, in 1790."

Bryan's Dictionary of Painters and Engravers

48 **Roxalana.**

After Sir Joshua Reynolds.

A portrait of Mrs. Abington in the character of the Sultan.

ROBERT THEW.

"Robert Thew, an excellent engraver in the chalk and dotted manner, was born at Patrington, Holderness, in 1758, served until 1783 as a soldier and

then, at Hull, took to engraving visiting cards and addresses. His head of an old woman, after Gerard Dou, first brought him into notice and he was afterwards employed by Boydell on the large plates for his 'Shakespeare.' "

Bryan's Dictionary of Painters and Engravers

49 Infancy.

After Sir Joshua Reynolds.

Proof before the title. Printed in black.

50 The Same.

Another impression, with the letters. Printed in brown.

51 Mr. and Mrs. Cosway.

After Richard Cosway.

Printed in bistre.

THOMAS GAUGAIN.

"He was born at Abbeville, in 1748, and came to England whilst young to study under Houston. He engraved many plates after Reynolds, Morland, Cosway, Northcote and others, and died in London about 1805."

Bryan's Dictionary of Painters and Engravers

52 The Sheltered Lamb.

After Richard Westall.

Printed in bistre.

53 January and May.

Printed in colors.

54 Blind Girl of the Environs of Rome.

After Northcote.

Open letter proof. Printed in bistre.

55 Lady Catherine Manners.

After Sir Joshua Reynolds.

Printed in bistre.

WILLIAM DICKINSON.

"He was born in London in 1746 and obtained a premium from the Society of Arts in 1767. His works were published by a firm of which he was a member. In his later years he lived in France, still pursuing his profession, and he died in Paris, 1823."

Bryan's Dictionary of Painters and Engravers

56 A Mother's Love.

After Sir Joshua Reynolds.

Printed in red.

PETER SIMON.

"Pierre Simon, called the Younger, a draughtsman and engraver in the chalk and dotted manner, was born in London before 1750. He was early engaged

upon the plates for Worlidge's *Antique Gems*, and was one of the engravers employed by Boydell on his Shakespeare Gallery and on other pictures by contemporary painters. He died in 1810."

Bryan's Dictionary of Painters and Engravers
The *Sleeping Nymph* and *Angel's Heads* are mentioned by Bryan as being amongst Simon's best works.

57 **The Sleeping Nymph.**

After John Opie.
Printed in black.

58 **The Same.**

Another impression, with wide margin.

59 **Angel's Heads.**

After Sir Joshua Reynolds.
A portrait of Frances Isabella Ker Gordon.
Printed in bistre.

60 **The Same.**

Another impression, printed in black, with wide margin.

THOMAS RYDER.

"He was born in London in 1746 and was one of the artists employed by Boydell to engrave the Shakespeare Gallery. . . . He also engraved after Angelica Kauffmann, Shelley, and others. He executed several plates in the dotted manner which possessed great merit."

Bryan's Dictionary of Painters and Engravers

61 **Miss Maria Linley.**

After Richard Westall.
Printed in red.

THOMAS BURKE.

"He was born in Dublin in 1749, adopted the style of Bartolozzi, in the chalk manner, and occasionally that of Earlom. He was a pupil of Dixon and engraved chiefly after the works of contemporary artists, particularly Cipriani and Angelica Kauffmann. He died in London in 1815."

Bryan's Dictionary of Painters and Engravers

62 **Conjugal Peace.**

After Angelica Kauffmann.
Printed in red.

CHARLES WILKIN.

"He was born in 1750. In 1771 he gained a prize at the Society of Arts, and practiced in London, working chiefly in stipple, and on portraits. He died from the effects of an accident May 28, 1814.

Amongst his best plates are *Master Henry Hoare* after Reynolds, and *Lady Cockburn and Children*, after the same painter."

Bryan's Dictionary of Painters and Engravers

63 **Master Hoare.**

After Sir Joshua Reynolds.

Proof before the title.

THOMAS WATSON.

"He was born in London, in 1743, and apprenticed to an engraver on plate. He worked at first in the dot manner, but afterwards became very successful in mezzotint. He died at Bristol in 1781."

Bryan's Dictionary of Painters and Engravers

64 **St. Caecilia.**

After Sir Joshua Reynolds.

Printed in bistre.

A portrait of Mrs. Richard Brinsley Sheridan.

This engraving is mentioned by Bryan as being one of Watson's best works.



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